

A Study Of Mahmur's Lyrics: Satire, Social Criticism, And The Ghazel Of Hafiz

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Abstract: This article analyzes the main directions of the lyrical heritage of the poet Makhmour, who lived and worked in the late 19th and early 20th centuries. Although Makhmour's work is mainly known for its satirical works, his religious-enlightening, social and romantic poems also deserve special attention. The article critically evaluates the ghazals presented in the commentary "Majmuat ush-shuaro" and studies them on the basis of a detailed poetic analysis written by Makhmour on Hafiz's ghazal. The lyrical images, emotions and philosophical layers in Makhmour's poetry are highlighted on the basis of specific examples.

Keywords: Makhmour, Hafiz, poet, poetry, analyzing, literary heritage, thematic aspects, lyrical heritage, satire, tazkira, muxammas, ghazal.

Introduction: Although Makhmour's work is known for its mainly satirical poems, studying his poetic heritage in a broader context is one of the urgent tasks in literary studies. The poet's poems, which cover religious-enlightenment, social and romantic themes, especially the lyrical layers, have been studied less. Therefore, this article analyzes these aspects of Makhmour's work, in particular, the ghazals cited in the commentary "Majmuat ush-shuaro" and his commentary on the famous ghazal of Hafiz. Makhmour's poetry, while continuing the traditional classical style, reflects the social problems and human feelings of his time.

Makhmour's works are divided into three main groups according to their themes:

1. Religious-enlightenment poems - spiritual education of a person, promotion of religious values;
2. Social-satirical works - criticism of the life of contemporaries, social problems;
3. Romantic poems - poetic samples expressing human love, feelings.

LITERATURE REVIEW

Despite the small number of romantic poems, religious-enlightenment and social themes often converge, reflecting the poet's dissatisfaction with life and melancholy. In this regard, the versatility of

Makhmour's poetry, his success in combining classical traditions and contemporary problems, is emphasized.

Although the tazkirah "Majmuat ush-shuaro" collected by Fazli does not fully appreciate Makhmour's lyrical pen, the muhammas written on Hafez's ghazals vividly demonstrate the poet's artistic skill and lyrical potential. Through this work, Makhmour expressed his respect for Hafez's work and at the same time expressed his deep feelings, spiritual suffering and hopes. In the muhammas, human love, patience and devotion are combined with the ideas of enjoyment of life, pleasure and spiritual freedom.

RESULTS

The tazkirah "Majmuat ush-shuaro" contains five ghazals by Makhmour: two in Uzbek and three in Tajik, consisting of a total of 76 verses. However, these ghazals are mainly based on imitation and do not fully reflect the poet's original voice. It turned out that Makhmour and the author of the commentary, Fazli, had an uneasy relationship, which is why Fazli took a subjective approach to choosing poems. As a result, these ghazals were considered superficial in content and conformed to traditional templates in form. For example, in the following lines, the poet's dissatisfaction with his time and the difficulties of life are felt:

Chun xo'ram g'am bahri ro'ze bo mani zahroba no'sh,
Har sahar az xoni qismat zahri mor omad burun.

Translation:

Because I am always sad, I have a poison drinker for breakfast, and every morning, snake venom comes out of the table.

Makhmour's muxamma to Hafiz's famous ghazal "Agar on turki shirozi ba dast orad dili moro" is considered one of the most characteristic examples of the poet's lyricism. In this work, Makhmour demonstrates his artistic skill, courage, and inspiration arising from the influence of the famous poet's lofty ideals.

Although there are motifs of discontent and complaints about life's fate in Mukhammas, the overall tone is upbeat and calls for enjoying life. Makhmour deeply expresses basic human emotions such as love, patience, and loyalty. Below are examples from the work:

Biyo, ey no'shi dorui labi la'lat mudovaro,
Ba jonbaxshi dehad ta'limi anfosi masihoro,
Ba farqi bandagi sozam gulah shahboli anqoro,
Agar on turki sherozi ba dast orad dili moro,
Ba xoli hinduyash baxsham Samarqandu Buxororo.

Translation:

Ey, la'l labining no'shi bemorlar uchun davo bo'lgan
(go'zal) kel,
(U no'sh) jon bag'ishlashda masihoning nafasiga ta'lim beradi,

Uz qul boshimga Anqoning parlaridan gulah kiyaman,
Agar u sherozli turk ko'nglimizni olsa,
Hindicha xoliga Samarqand va Buxoroni bag'ishlayman.
In the final lines, the poet calls for appreciating life and freedom from sorrow and grief:

G'animat don dami imro'z, bo bazmi tarab kun ro',
Hadis az mutribu, mayguvu, roz az dahr kamtar jo'
Chu kas nakshud, nakshoyad ba hikmat in muammoro.

Translation:

Bu kunning har bir damini g'animat bil, yuzingni shodlik bazmiga burgin.

Cholg'uchidan, may tutuchidan so'zla, dunyoda sirlarni kamroq qidirgin,

Chunki bu muammoni hikmat bilan hechkim yecha olmagan va yecholmaydi.

Seize every moment of this day, turn your face to the feast of joy.

Speak from the musician, from the flute player, seek less secrets in the world,

Because no one has ever solved this problem with wisdom and can never solve it.

The lyrical hero created in the Makhmur's muhammas, like the hero of Hafez, is a living, deeply emotional and loyal human being who can endure the pain of love and separation.

Although Makhmur's poetry is mainly known in the satirical genre, his poetic heritage also encompasses religious-enlightenment, social and romantic directions. Makhmur's lyrical poems, especially his muhammas to Hafez's ghazal, demonstrate the poet's artistic potential and deep feelings. Although the ghazals in the "Majmuat ush-shuaro" commentary cannot reveal all aspects of Makhmur's lyrics, the tones of dissatisfaction with the times and life in them make the poet's unique voice felt.

CONCLUSION

In conclusion, it can be said that Makhmour's work is not limited to satire, he takes his place in the history of literature as a creator who continues classical traditions and has philosophical and spiritual layers.

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